KERAMIC STUDIO

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THE field of art in industry widens out daily and opportunities for artists are as great to-day as they ever were, and perhaps greater, but artists should not be narrow minded and imagine that because, for instance, they have already developed skill in some craft, say, china decoration, they cannot do anything but decorate china. If, as a foundation to their art work, they have a good understanding of the laws of design and color harmony, they will rapidly, in case of necessity, shift to a new and better paying line of work, or at least add to their favorite craft some other work which may, temporarily or permanently, pay better. For artists, unless they are millionaires, which is not often the case, must earn their living.

During the difficult years which china decorators have passed through, and which are not yet over, many crafts, such as jewelry, batik work, and others, have flourished. Those who were foresighted enough to add a new line to their regular work have had the advantage over those who have waited for white china to come. White china will be abundant again and china decoration will revive, meanwhile why not devote part of your time to something else? There will be enjoyment in thus varying work, and it will develop originality and creative power.

## INDUSTRIAL ART—A PEACE EMERGENCY

*Richard F. Bach*

WE speak of morale in the open fighting field, we count upon the morale of those at home in the service of production and supply, yet we have never realized that this term must be applied to every line of effort that engages our minds and hands if the national cause is to be served — even to the arts of peace upon which the country must so largely depend in regaining its equilibrium and normal course of life now that the job over there is done. Have we ever considered the meaning of morale in the fine arts? In the maintenance of the fabric of national art impulse, in satisfaction, poise and peace of mind, the industrial arts serve among the greatest agencies of national progress; theirs is a serious undertaking, to maintain morale in the face of almost impossible conditions, not only as to labor and materials, but as to design and taste.

For the first time, during the war, the industrial arts manufacturing fields clearly saw that their own shortsightedness had brought them a most serious handicap. The machine had faithfully served them for many years, so faithfully indeed had it wrought their many forms and weaves that its owners had all but forgotten that the mechanism had no thoughts of its own. The war isolated the United States and we counted among our resources machines galore, fine raw materials, excellent technical ability, but no designers and inadequate schools to produce others, to make good the shortage due to the occupation of Europeans in duties of belligerency. True values thus demonstrated the real position of the machine, not as a thinking automaton, but as a glorified tool which might be misused as readily as correctly applied. Manufacturers who had long had ugly presentiments as to what might happen if their industries should ever be isolated from European sources of supply as to design and taste, saw that the day had come too soon. They had never advanced any educational propaganda, they had helped to found no schools, they had seen for many years only the advantages of the present, they had not built for the future of American industrial art. While an American harvesting machine was a prize for the European, an American industrial art object, with few exceptions, remained little more than a near-barbaric curiosity.

But even yet the industrial arts manufacturers, the furniture and furnishing producers, have not made direct and general use of some of the obvious and most immediately available advantages that could be offered to any branch of production. To be sure they have their problems of obtaining material, of holding labor to turn this over into executed pieces and, just now, chiefly of persuading middlemen to buy. But what has the manufacturer done in the field of design? Has he reached out for every possible avenue of assistance in the most important field of all, namely, that of the improving the appearance and appeal of his pieces so that he may aid in building up the cultural standard of the nation? What has he done to improve the calibre of his designers? Has he considered the value of the possible trade mark; *Designed and made in the United States?* And finally, in the absence of schools for craftsmen — the woeful lack of which the war so plainly showed — has he made the museum collections in our great cities a part of his working plant? Has he ever calculated the asset value of the museum in his city as an inspiration, as a source of information for design and actual models, as a center for study and research, in short, as an out-and-out working laboratory? It is safe to say that such a conception of the museum's function is a novel one from the average manufacturer's point of view. Now is the time for him to discover what the great collections throughout the country have to offer, what extensive arrangements have been made in the large museums to provide or make accessible the fine examples of the craftsmanship of other days. Now is his time to begin in a thorough-going way to make himself acquainted with the contents of these great galleries, with the finely organized resources for study — golden opportunities for his designers. There is but one demand upon his time, that of going to the museum; books he may have in his own office library, but the great collections of originals from which to inspire and model, offer the resources of contour, color and depth which the finest engraving and measured drawing can but remotely suggest.

We can only repeat, there is nothing highfaluting about a museum. There is nothing difficult or far-fetched about an exhibition of originals. To be sure, they cannot be handled. They are housed in a splendid architectural monument worthy of them, they must be under guard, and they must be perhaps in a structure located in a public park requiring a ten minute trolley ride. But does all this mean that their

(Continued on page 62)

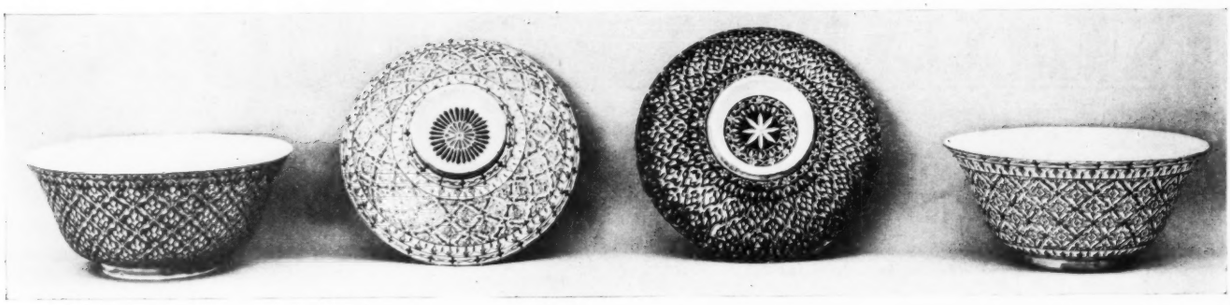


Fig. 169

SIAMESE BOWLS, 18th CENTURY

## DESIGN

NINTH ARTICLE

*Albert W. Heckman*

WHY do we not find more all-over patterns in present day decoration? Is it because surface patterns are difficult to apply? Hardly! For they are often only seemingly so. Is it because they consume so much time in the making? I doubt if this is the reason, for the time consumed is not so much as the uninitiated would think. It is always a surprise to those who teach, to see how quickly all-over patterns may be made. Possibly it is because once a unit of design is planned it is more quickly done each time it is repeated. Is it because some of the wares we decorate, such as Sedji, Satsuma, Belleek or the Italian pottery and our own American Hager ware often require little or no decoration? Possibly this is true, for we hesitate to cover glazes which are beautiful. Is it then that all-over patterns are not suitable for many of the most commonly used things such as dinner, lunch or breakfast plates, cups and saucers? Yes, this is true to a great extent, for most of us prefer very little decoration on our table service and where things are used by the dozen we would soon tire of them if each were elaborately ornamented. But decorating single pieces such as rose jars, bonbon boxes or lamp bases is another problem and this also is a part of our work. After all, is not the reason why we do not find more surface patterns used, because we do not fully appreciate the art qualities peculiar to all-over patterns and when it is that we can use them to special advantage in the decoration of porcelains and pottery?

What then, are some of the particular virtues of all-over patterns? First of all, as a rule, they permit the greatest surface enrichment possible and there are times when we want this enrichment. They afford an unusually fine opportunity for the display of color. Here we can juxtapose many hues and with them use gold, silver and bronze and still keep within the bounds of good taste. We can get rhythm upon rhythm and pattern in pattern which other arrangements in design do not permit and then the fact that they are not used much gives us a chance to make something distinctly individual and different. We do not want them, however, merely for the sake of their difference, nor will any surface patterns do for our work. We want only the finest ones that are good in their art structure, their color and workmanship, for after all is not only the most artistic but the most practical thing the really fine thing? It is the mediocre work which floods the market and which remains long unsold while the choice things are always sure to be appreciated.

In order to improve our ability to produce these choice pieces, we should seize every opportunity that presents itself to develop our appreciation. It is this element which makes our work worth while and it is this which makes the difference between the artist and the craftsman only. The artist, through appreciation of the finer qualities, is willing to keep on working and studying where the artisan is content to stop. One is satisfied with material perfection whereas the other wants this and also fine line, virile pattern and subtle color harmonies, all of which go into the making of that elusive quality we call the spirit of the thing.

It was appreciation which made these beautiful Siamese, Chinese and Japanese bowls and vases possible. The Chinese especially, who in many respects have been the most artistic people of the world, have from the earliest times been master ceramists. What have we to compare with their wonderful pottery of the Sung Dynasty or the blue and white porcelain of the Ming Period or even these later productions illustrated here? Surely these few examples which

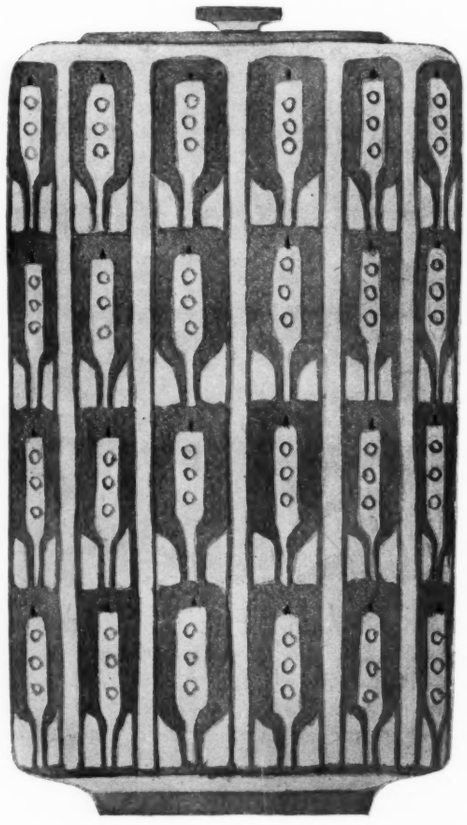
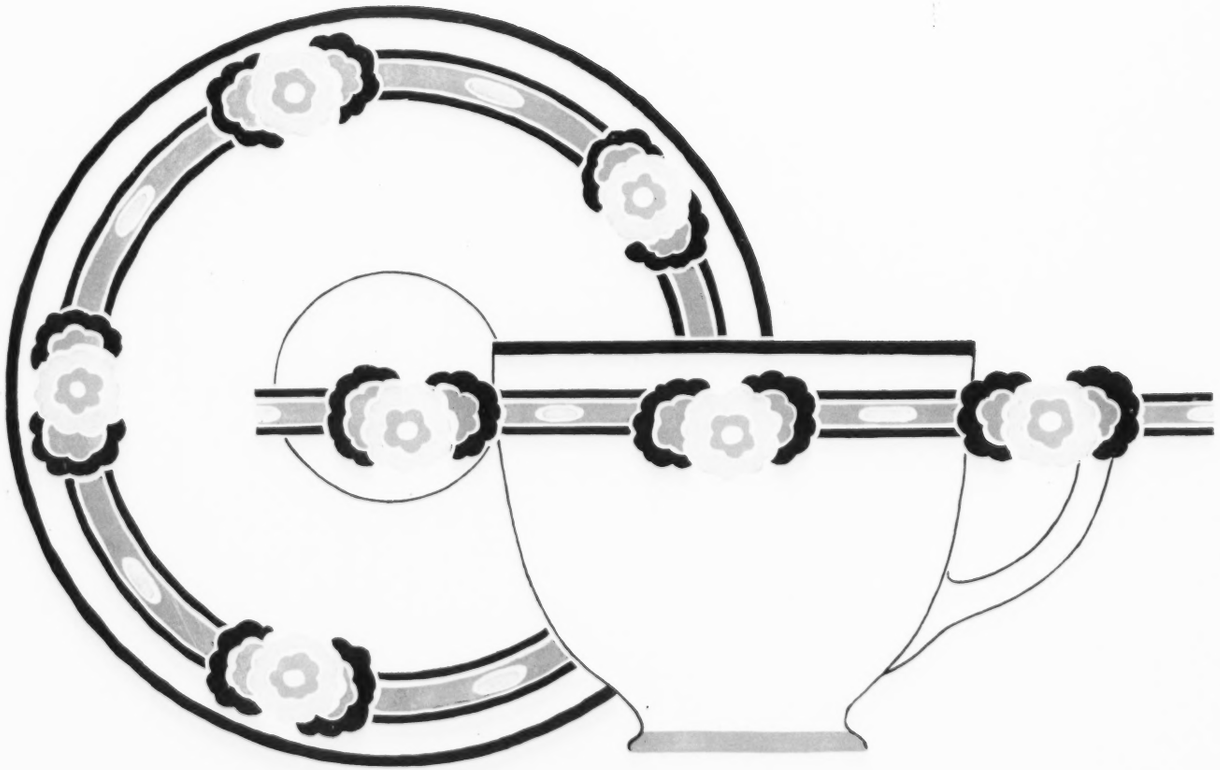


Fig. 170—(Treatment page 49)



JULY-AUG. 1921
KERAMIC STUDIO

CUP AND SAUCER—RHODA ROBBINS

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Fig. 171
CHINESE JAR, K'ANG HSI PERIOD

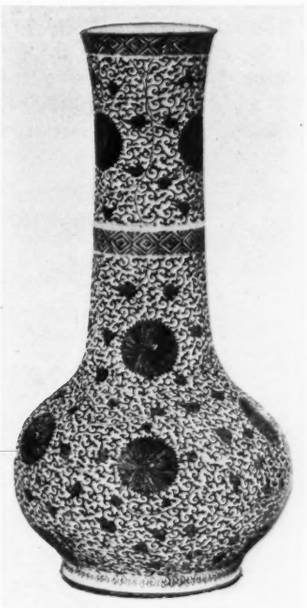


Fig. 176
CHINESE, K'ANG HSI PERIOD

Fig. 175
CHINESE CUP, K'ANG HSI PERIOD
Avery Collection

are beautiful, both in their form and decoration, ought to be an inspiration to us.

But when and how should we use all-over patterns? We would not even dream of using them for some things such as dinner plates, for instance, nor would we be likely to think of painting a lunch or breakfast set in this way. Many of the recent importations of English ware are, nevertheless, in all-over designs of gayly painted floral patterns completely covering plates, cups and saucers. But it is not these things which are to claim our attention now. It is the single odd pieces — the rose bowls, incense burners, tea caddies, tobacco jars, bonbon boxes, ornamental bowls and vases — which we love to have around our homes to add the necessary touches of color and variety to textures, which go into the making of a successful interior. Here we can indulge in intense colors, elaborate patterns and highly enriched surfaces which relieve the monotony of a too dogmatic simplicity of which we hear much, indeed.

Our problem last month was to make an all-over pattern, not for any particular purpose, but just to acquaint ourselves with what good surface patterns should be, and incidentally, a method of making them. Now that vacation is here with leisure hours, unless you are one of the many to whom spare time is only a pleasant illusion, make some surface patterns which are especially suitable for ceramic adaptation. Take one single object, a tobacco jar, vase, lamp base or a covered rose jar, and on the silhouette outline drawing of it plan a pattern that is harmonious with it. The character of the design should have something in common with the shape of the object to be decorated. Study figures 170, 179 and 180 where straight lines are emphasized and also figures 174 and 178 in which curves predominate. Use tempera colors or transparent water color paint, adding Chinese white to make the lighter tones, and do not be afraid to use colors pure as they come from the tubes. What is finer than pure Oriental Turquoise, Deep Cobalt Blue and Emerald

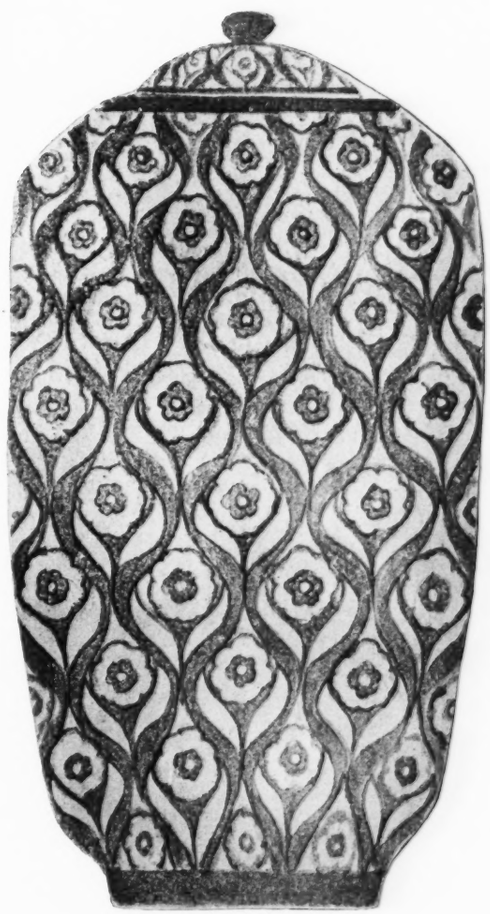


Fig. 174
(Treatment page 49)

Green and what wonderful harmonies are possible with Vermillion Red, Black and Ochre simply by using different proportions of each. Gold and silver, which come in tubes or jars (Oleo Tempera Paints) are better for planning designs on paper, than those which come in pans. Silver and lustre may be used, depending upon the design, but these, like gold, only fire on hard glazes and not into them, so that they are not practical to use on objects that will receive hard usage.

If you wish to send in designs for criticism, make at least three different arrangements of one design for one object. Work out the design in full color, using for your motif figures 152, 113, 154 or 155 (see the June Keramic Studio) or one of your own. Mail all drawings flat to Box 233, 525 West 120th Street, New York City.

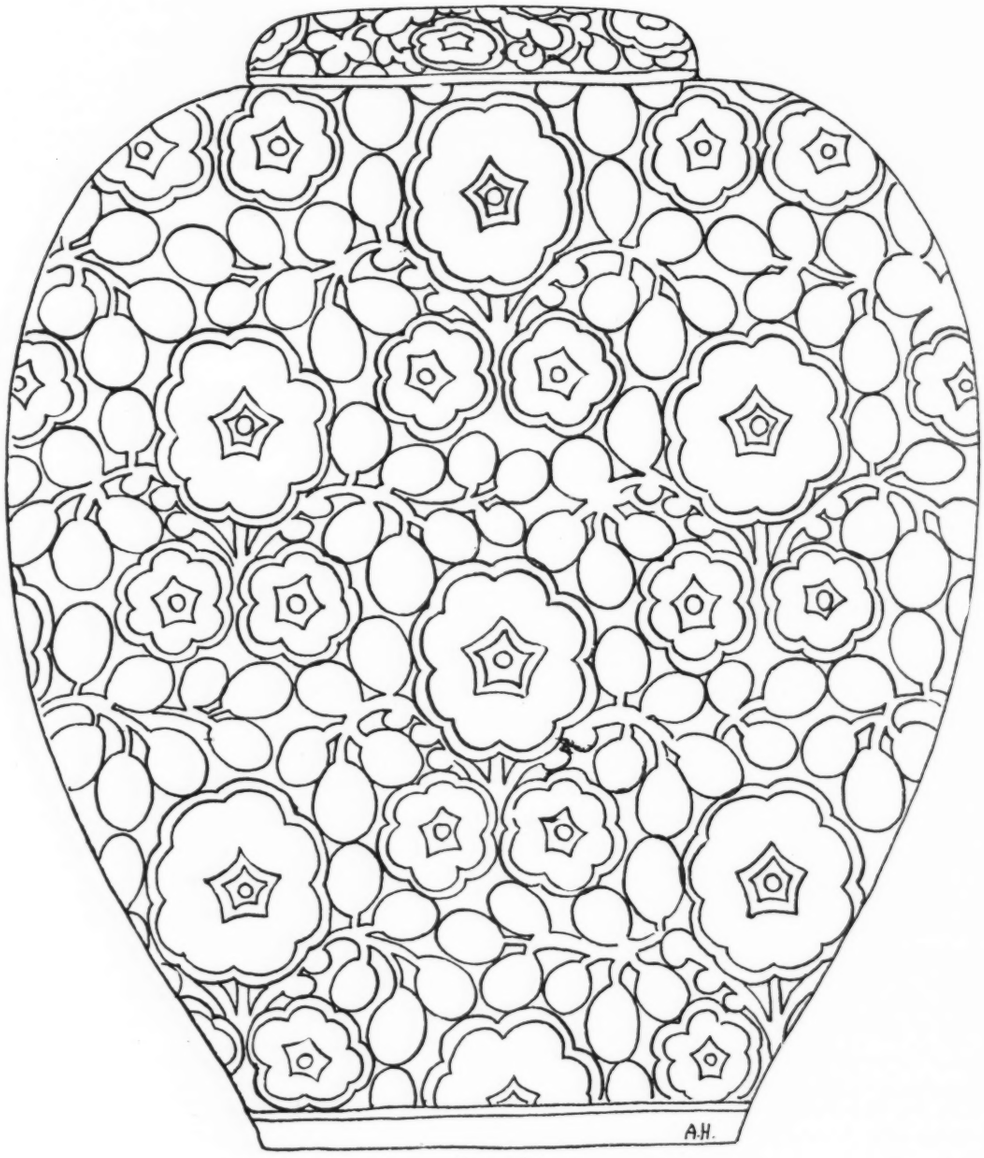



Fig. 181

Fig. 175
CHINESE VASE, YUNG CHEN
PERIOD 18th CENTURY

Fig 172
JAPANESE, 19th CENTURY

Fig. 177
CHINESE VASE, K'ANG HSI PERIOD
17th CENTURY

## TEA CADDIES

*Albert W. Heckman*

Figure 170 — On White China this could be done with ordinary china colors, painting in the design, using the color flat and thin and getting depth by repeated applications and firings. Oriental turquoise, light yellow, green, lilac and royal or deep blue with gold is the color scheme.

Figure 174 — First outline the design with Green gold and fire. Paint in the dark leaf like forms with Oriental Turquoise (Blue Green) and the lighter ones with brilliant yellow green (make this with Citron Yellow and a little Meadow Green) the flowers are Lilac and White or Amethyst with a little Brilliant Blue and White. The dark around the center of the flower is Warmest Pink or Chinese Pink. The dark bands at the top and bottom are green gold. To be done on Satsuma in relief enamels.

Figure 178 — This is to be done in two colors and gold. A scheme which I have used for this and have found to be satisfactory is in Blue (Brilliant Blue) and green (Emerald Green) with gold for the darkest parts in the design as illustrated in the illustration. The flowers are green and the background is blue.

Figure 179 — This could be done in all gold with a little color, using lustre or enamel for the color or it could be done in silver and white only. A third way to do it would be to use gold outlines and fill in with color. If you want the gold to predominate, paint in all the designs with it as illustrated here and fire. Clean well after burnishing it and paint in the light parts back of the three little circles with orange lustre. Fire again and then wash over the whole design with light yellow lustre. A fourth fire with yellow brown lustre over the orange will help to fix the orange. The little dark spot is black paint. In enamels use a corres-

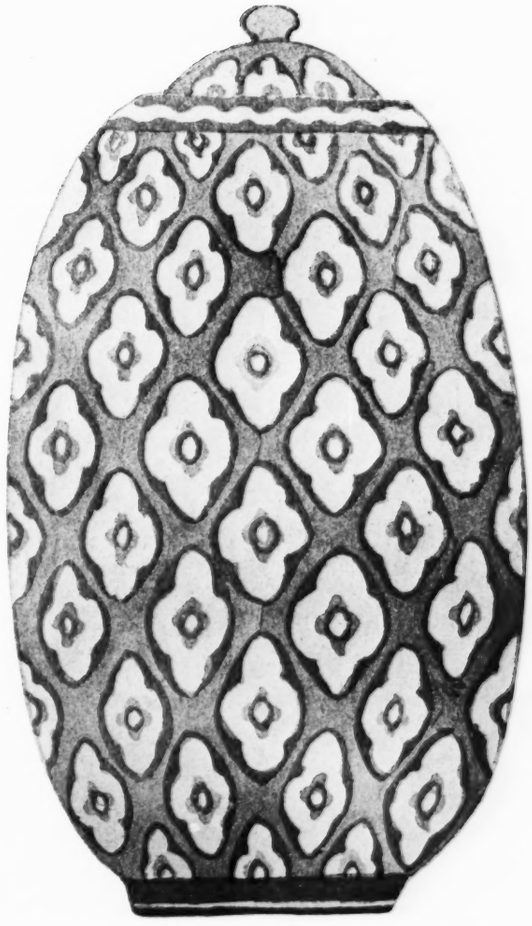


Fig. 178 (Treatment page 49)

ponding color scheme adding a little green in the small circles.

Figure 180—Treatment No. 1 for white china.

Outline and paint in the darkest tones of the design with Gold. Fire, burnish and clean well. Paint in the background with copper lustre and the flowers with yellow and orange lustre.

Treatment No. 2 for a soft glaze ware.

Outline the design with hard black enamel. Fill in the background with Soft Ochre enamel and the flowers with Vermillion or Scarlet No. 3 and Deep Red Brown. The last is used around the center which is black enamel. Gold may be used here instead of the black for outlines but some of the black should be used in the design. Make the knob at the top of Vermillion and the bands at top and bottom of the design of Vermillion, Deep Brown and Black.

Figure 181 — This design which is an adaptation of figure 161 from the June Keramic Studio may be developed in several different ways. One scheme for this would be to use two yellows, a Citron and a warmer one such as Imperial or Golden Yellow for the flowers and gray green and a light blue in the leaves, keeping the whole design very light in value on a natural Satsuma background. Another way to do this design would be to use several intense dark colors, such as Lilac, Amethyst, Mulberry or Persian red for the flowers and a variety of blues, Austrian, Cobalt, Nankin and Night blue for the leaves. This design is especially suitable for dusting. In Dark blue for Dusting or Water Lily Green and Ivory this would be satisfactory. Keep this design quite compact and in repeating it around a circular object, draw it informally. If all the parts are not exactly alike it will not matter so long as the effect is satisfactory.

Fig. 179

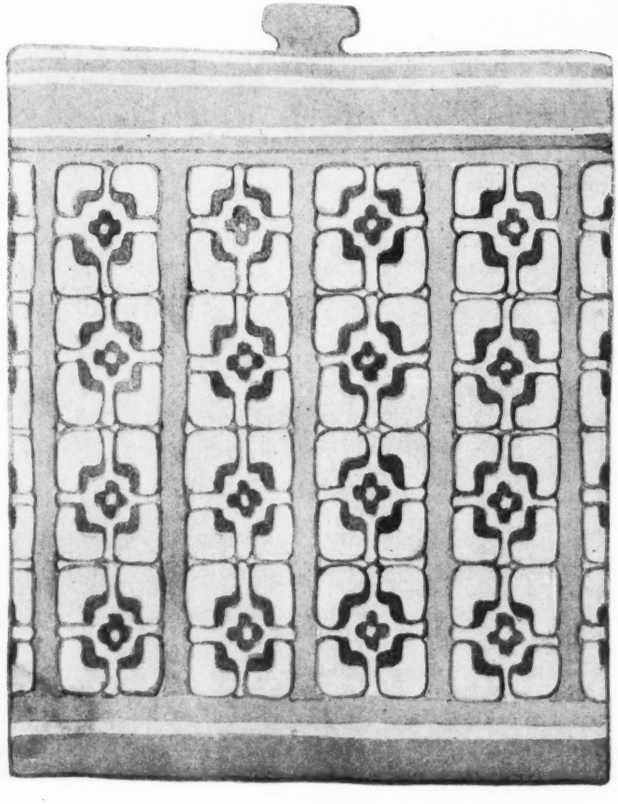
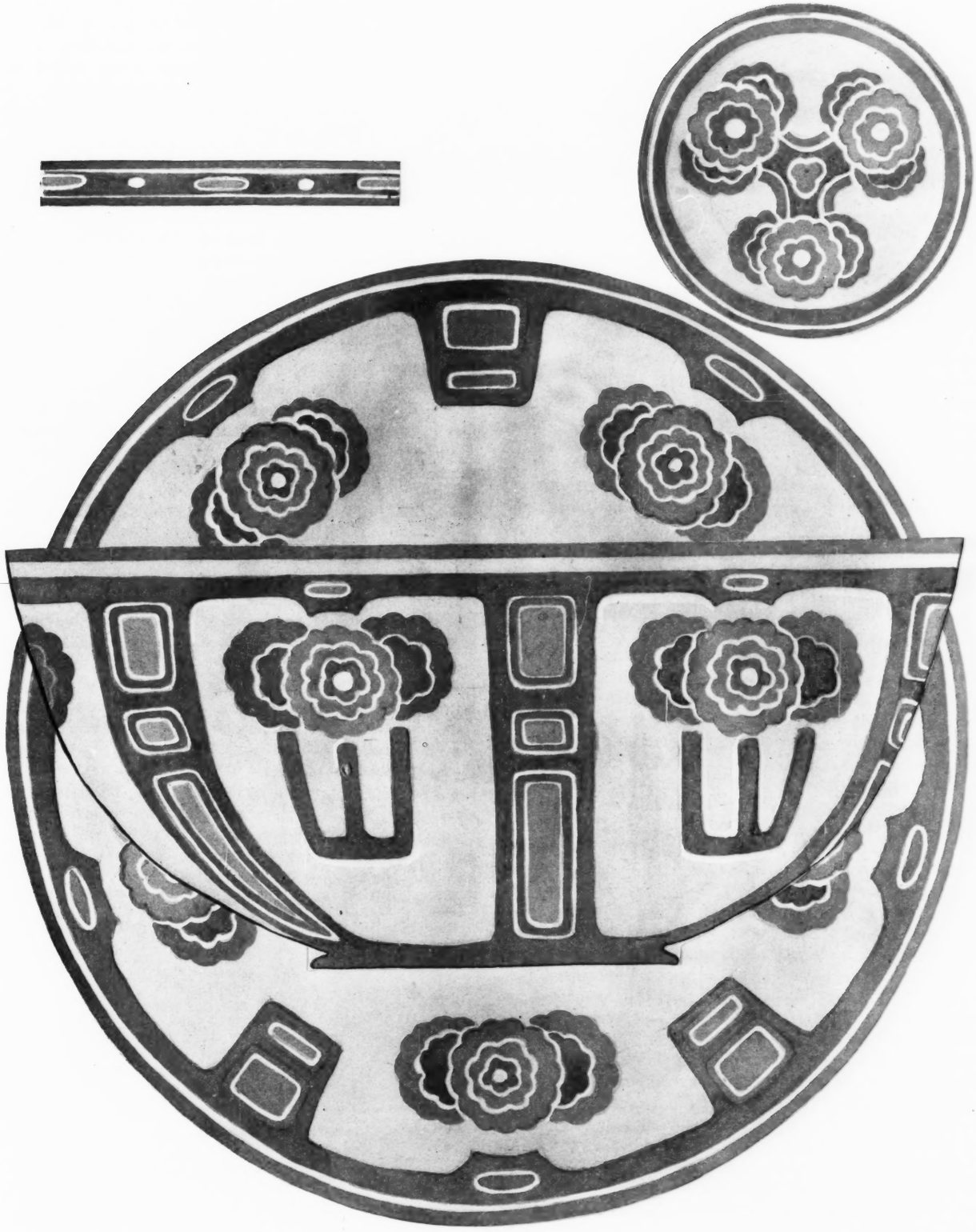
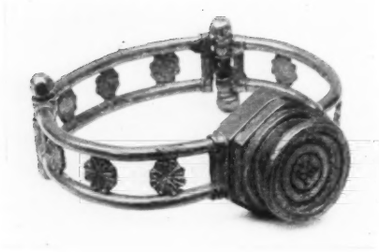


Fig. 180



BOWL AND PLATE—RHODA ROBBINS

See Supplement for colors: 1—Peach Pink, Azure Blue and Celtic Green. 2—Warmest Pink, Chinese Blue and Arabian Blue. 3—Maiden Blush, Cadet Blue and Aquamarine.



GOLD AND NIELLO BRACELET, BYZANTINE 5th CENTURY

## DESIGNING FOR SIMPLE JEWELRY

*Grace Margaret Kiess.*

JEWELRY making began with pre-historic man and has come down through the ages like a mighty power manifesting itself in stately castle and humble hall. The proof of this is found throughout the world's museums where numerous examples may be seen of kingly jewels along with those of the primitive savage. The desire of adornment seems to have existed always. Royal robes and rich garments called for the embellishment of costly jewels; and the earth provided these by yielding its precious and semi-precious stones along with the ores of platinum, gold, silver and copper.

These products are attractive not only to the most expert jeweler, but to the Craftsman, as well, and we find very interesting pieces of Craft jewelry worn today. In fact, expert Craftsmen command exorbitant prices for wonderfully handwrought pieces of jewelry.

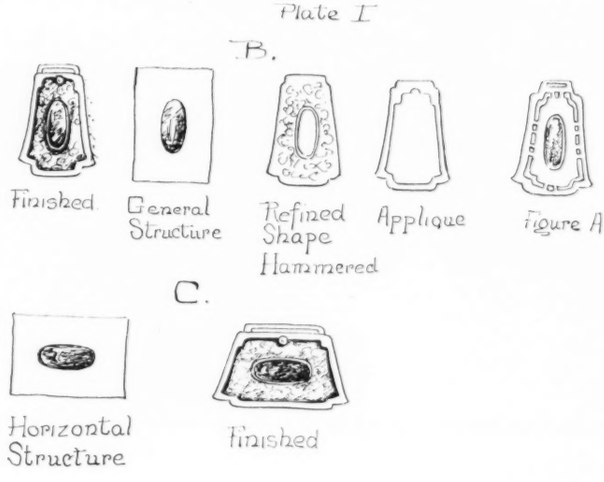
The designer of any Craft must know the possibilities and limitations of the material with which he works. Therefore the designer of jewelry must learn the demand of the metal with which he is working or how it submits to certain treatments. He must learn something of the tools with which to carry out this treatment of the metal; for the knowledge of these two must govern his first designs. As he masters technique, he will be led into more elaborate problems of the Craft. In designing jewelry, the workman must continually keep in mind the fact that his finished product must bespeak the material he has used; it must have a metallic look; that is, it must look solid and the pattern must appear compact, not stringy in effect.

Design for any Craft or Art includes both pattern and background; while its purpose is to add interest and beauty to the form. The pattern must consist of one main mass or center of interest about which subordinate masses are placed to aid in intensifying the center of interest. These masses must support the structure, they must vary in shape, and they must show contrast in texture, tone or color. In planning these masses general relations are first made, then the particular relationship is sought, then the whole is refined by reproportioning, reshaping of masses, and working out the contrasts of tone.

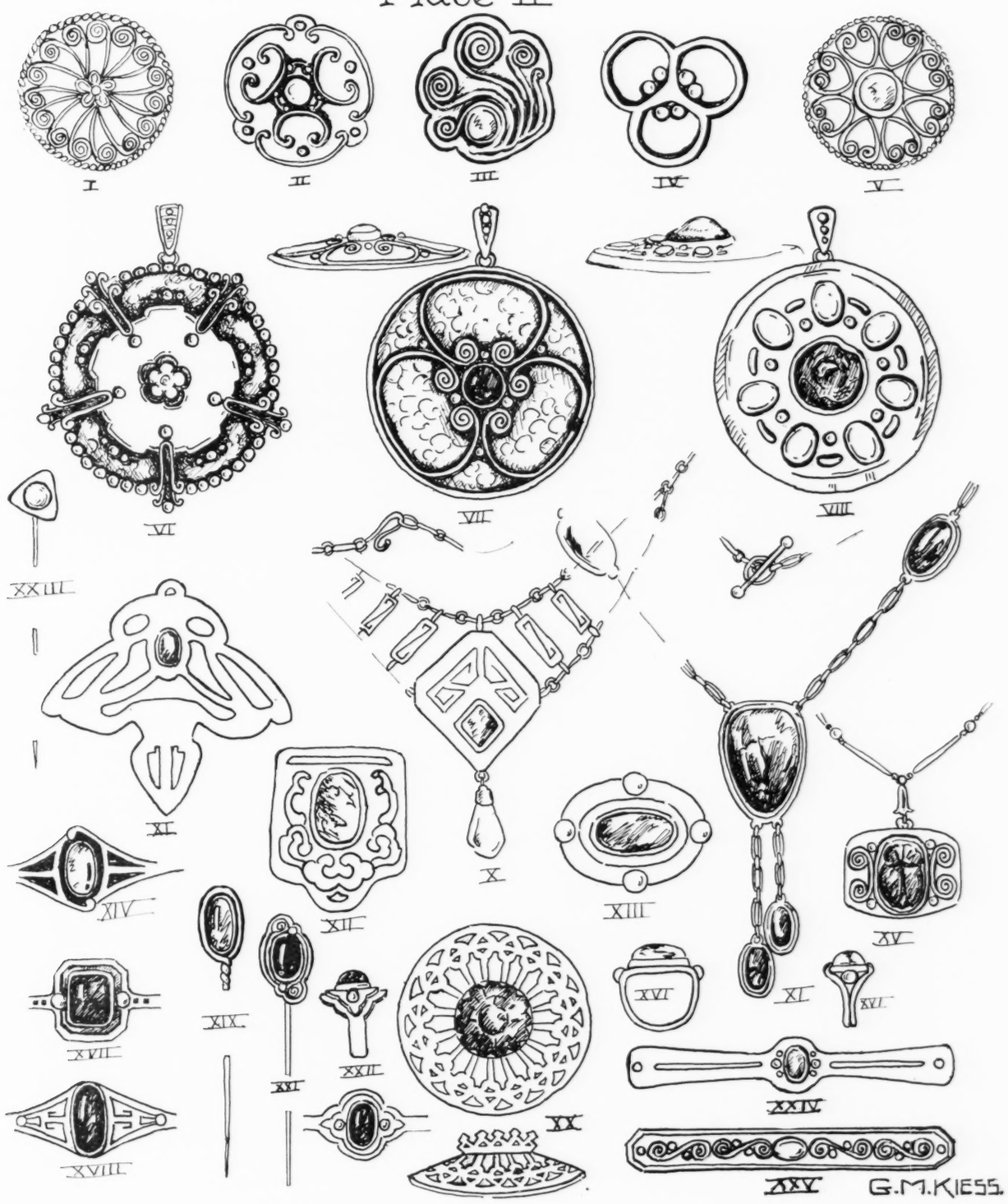
However the approach to any problem must be made through: (1) Shape, which determines structure; (2) Purpose, which determines extent of design; and (3) Material, which determines character of design.

The different processes which lend themselves to metal are: Piercing, incising, etching, appliqueing, wire construction, enameling, casting, repousseing and surfacing.

To construct a design which will contain several of these processes, a simple watch fob may be used. This may be made of any of the above named metals, but the beginner would be wise to use copper, reserving the more precious metal until much practice in sawing, filing and soldering has given knowledge in the handling of tools and metal. The object to be designed being decided upon, the next decision must be the type of ornamentation. This fob is to hang from a ribbon, therefore it must have weight. If a stone is to be used, and the number of stones to be selected from is meager, the stone must be selected before the shape of the fob can be constructed. The selection of a long narrow stone cut cabouchon gives the designer his first limitation, for the design must now be built about this center of interest. The stone may be placed vertically or horizontally on a piece of metal, as seen on Plate No. 1, cuts B and C. Since the simplest form suggested by this shape stone is a long, narrow oblong, let us use the vertical direction for convenience. The general relations of the stone to the metal are first sought. A rectangular oblong which is in harmonious proportions with the stone is the result. Next the particular relationships are worked out by refining the mass, perfecting the rhythms between masses and developing contrasts in tone. Returning to the thought of weight, a dynamic form presents itself, and the oblong is reproportioned by being made narrower at the top. The purpose of a fob should suggest a design of much simplicity and refinement. An ornate ornament suspended over the texture of men's suiting would be highly out of keeping; the ornate ornament calls for the softer fabrics worn by women, namely silk, velvet or lace. The simplest design will be that of repeating the shape with a bit of variation in the corners. This could be done by piercing the design in the piece of metal upon which the stone is to be set. (Figure A, on Plate 1). But a finer result may be obtained by surfacing this piece of metal with a ball-faced hammer, and then sawing out another piece of metal the same size, shape and gauge (I prefer gauge 16 for this problem), from which the design of this second piece of metal is pierced. This design is next applied to the first piece of metal by solder. The bezel is likewise attached to the first piece and the stone is set. The slot through which the ribbon is to pass is cut and all is filed and polished. So far the masses support the structure and the contrast in texture is shown by the hammered surface and the smooth metal edge. A more interesting



# Plate II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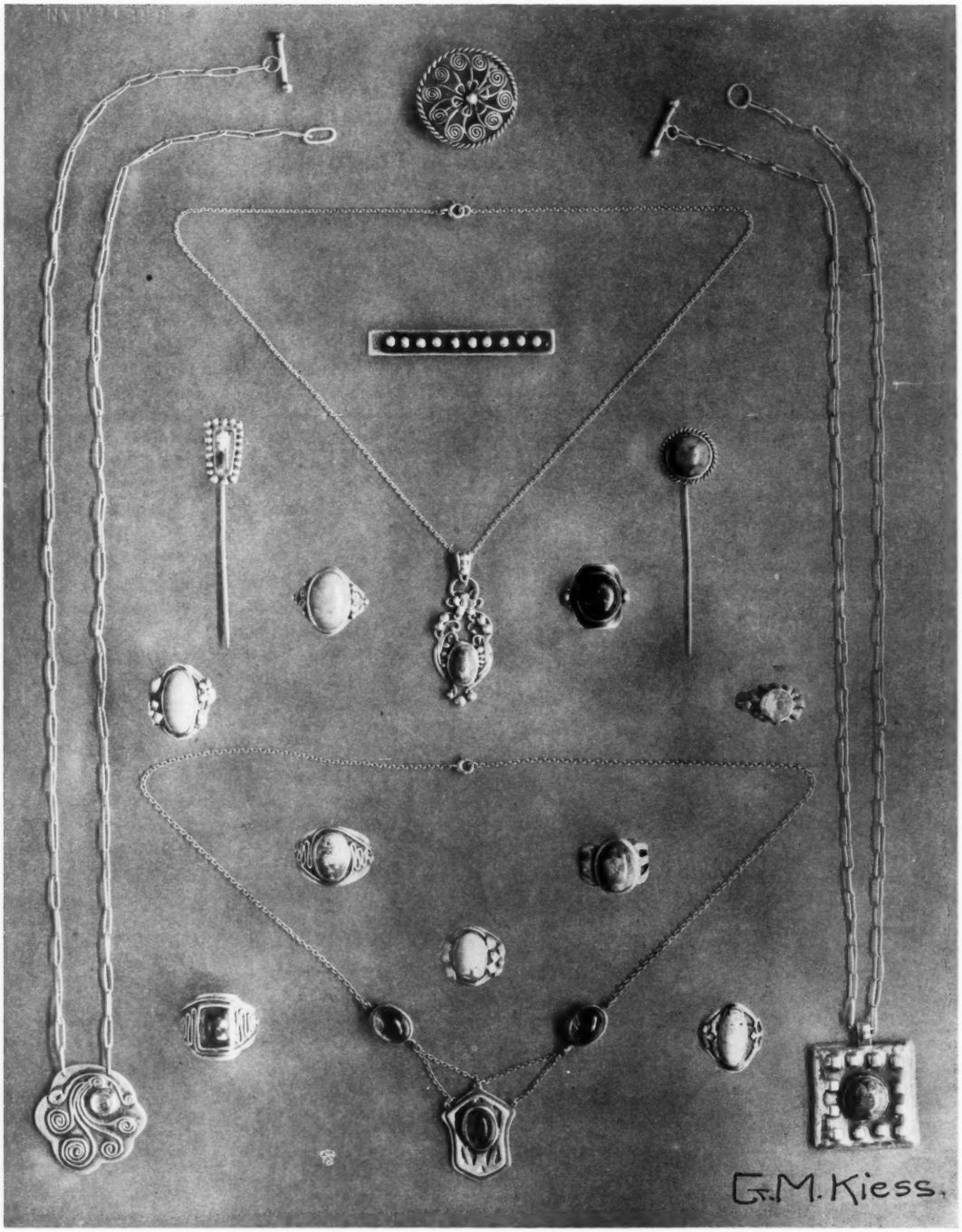



SIMPLE JEWELRY

EARRINGS, GOLD, SAPPHIRE, PEARLS, BYZANTINE 6th CENTURY

tone or color may be given it by oxidizing the hammered surface upon which the greenish-blue stone has been set.

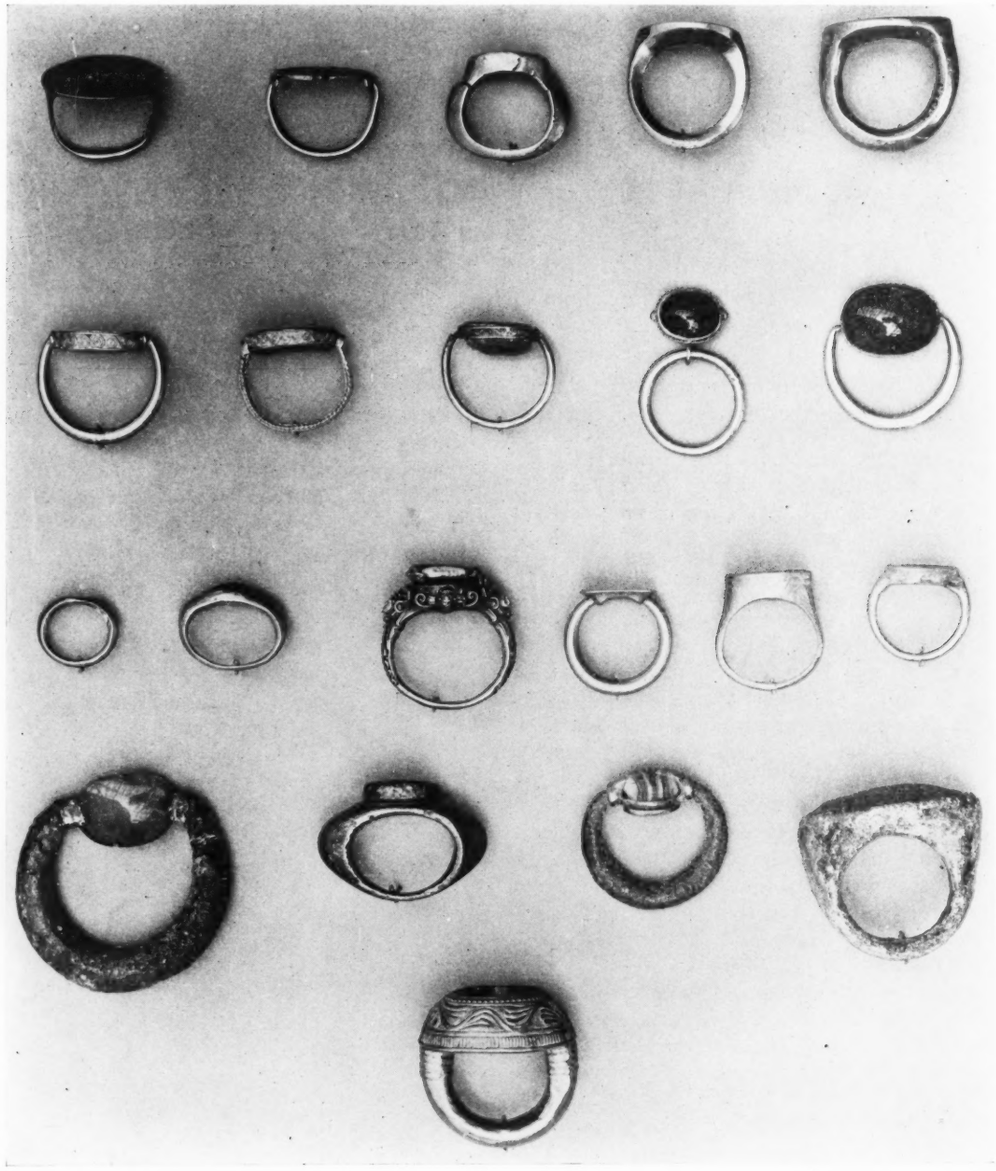
When stones are used in jewelry they become the center of interest about which the designed ornamentation is placed in a manner to embellish or enrich the stone. However, very interesting pieces of jewelry may be made without stones. The wire problem of the brooch, shown on Plate II, No. 1, is an example of this. In this example, wire has been coiled by aid of plyers and soldered together. An applique of silver wire and silver balls may be used on a solid piece of metal, as No. 6, on Plate II. This piece seems rather elaborate, having 64 balls of different sizes appliqued on it, but very simple ornamentation may be applied in like manner, as has been carried out on Plate II, Cut 25. All of the pieces on Plate II have been designed and executed by students in my High School classes in Indianapolis, with the exception of No. 8, No. 11, No. 15, No. 16 and No. 19. These five are not beyond the High School student, however, as some very elaborate pieces have been made by these students. This Plate contains two methods of clasp making for the hand-made chains. Students should design and make interesting links for chains along with their interesting grouping of links. The designs shown in these plates all carry out the principles underlying Shape, Purpose and Material. Those placed on circular objects carry the eye in a circular direction. They do not destroy the shape or contour of the object. The decorations on the bar pins, No. 24 and No. 25, carry the eye in a horizontal direction, thereby emphasizing the shape. With study it will be seen that the designs on all of the pieces show their purpose and the material from which they are made.

The processes used for the pieces in the accompanying plates are sawing, soldering, cleansing, surfacing, filing, oxidationing and stone setting. To saw metal, fine metal saws, sawframes, a bench block and clamp with which to hold the block on the table, are needed. In sawing, the saw should be held in a vertical position. Here the student must remember that care must be used and speed forgotten. Should the pattern require that a central portion be removed, as in Figure 1, Plate II, bore a hole into this portion with a small drill. Into this hole insert the saw and proceed to cut out by sawing. Soldering is carried out by the means of a gas jet or an alcohol lamp and a blow-pipe. All parts must be thoroughly cleansed, and borax applied to the parts to be soldered. Lay small bits of solder on the parts to be fastened together; then apply the heat. Both the parts to be attached and the parts attached to must be thoroughly heated before the solder will flow. Only "Easy Flow" solder should be used.

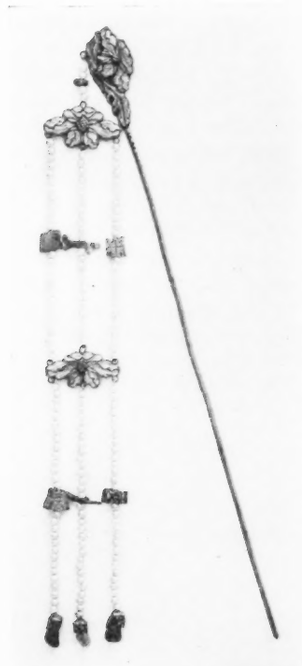
Filing is an important step in the making of jewelry. Edges must be carefully straightened and beveled to give the piece a fine finish. To make balls, small bits of metal are cut and placed on a charcoal block, upon which the flame is blown. This process melts the bits very quickly and forms them into balls. A bath of one part of sulphuric acid and fifteen parts of water is necessary to cleanse the metal. If heated, a copper vessel must be used, and copper tongs must be used for removing the metal from this bath. Hammering or surfacing is done with a ball-faced hammer, striking the metal. The bezel, which contains the stone, is of two kinds, a straight bezel and a shoulder bezel. A straight bezel is made by using a straight piece of silver, soldering it together, shaping and filing it, then attaching it to a flat piece of metal. A shoulder bezel is made by using a flat piece of metal upon which either a wire or narrow piece of metal is soldered. Upon this wire or metal strip the bottom of the stone must rest. The shoulder bezel is used when the stone is to be set on a curved surface of metal. The bezel must be shaped to this curve, and the stone is kept in perfect position by resting upon this shoulder made by the wire or piece of metal. Bezels are generally made of very light gauge metal, usually 28 or 30 gauge. To set the stone, a setting tool is used to push the bezel over at the center of the four sides of the stone first; then the portions between these four points are pushed over until the stone is found to be tightly set. To give it a last polish a burnisher is used, and finally rouge and buffers add brightness. Wire may be made of various sizes by means of a draw-plate. The wire should always be annealed after taking through two holes.

NECKLACE, GOLD, AMETHYST AND GLASS BEADS, ROMAN

To make jewelry in the home, an inexpensive "Beginner's Outfit" would suffice for the making of any of the pieces here illustrated. Much joy may be gotten out of designing and making jewelry. A chain, ring and brooch may be made to adorn the various colored gowns worn by the maker. Or the stones belonging to the individual months may be made into pieces and worn during the month for which they stand. In designing these month pieces of jewelry, the signs of the Zodiac belonging to the Sun's position for each month should be studied. For suggestions helpful to the designing of jewelry look to Historical Ornament, and nature. Use your material in the simplest possible form in your designs; keep steady courage, and a joyous heart through the making of the piece, and a successful result will be yours.



GREEK, ROMAN AND ETRUSCAN RINGS



CHINESE HAIRPIN—MANCHU DYNASTY

## ANSWERS TO CORRESPONDENTS

A. S. V. B.—We have in California a fruit called persimmon, of a brilliant yellow red color. Could you tell me what powder color to use to get that red? Fry's Yellow Red is too dark.

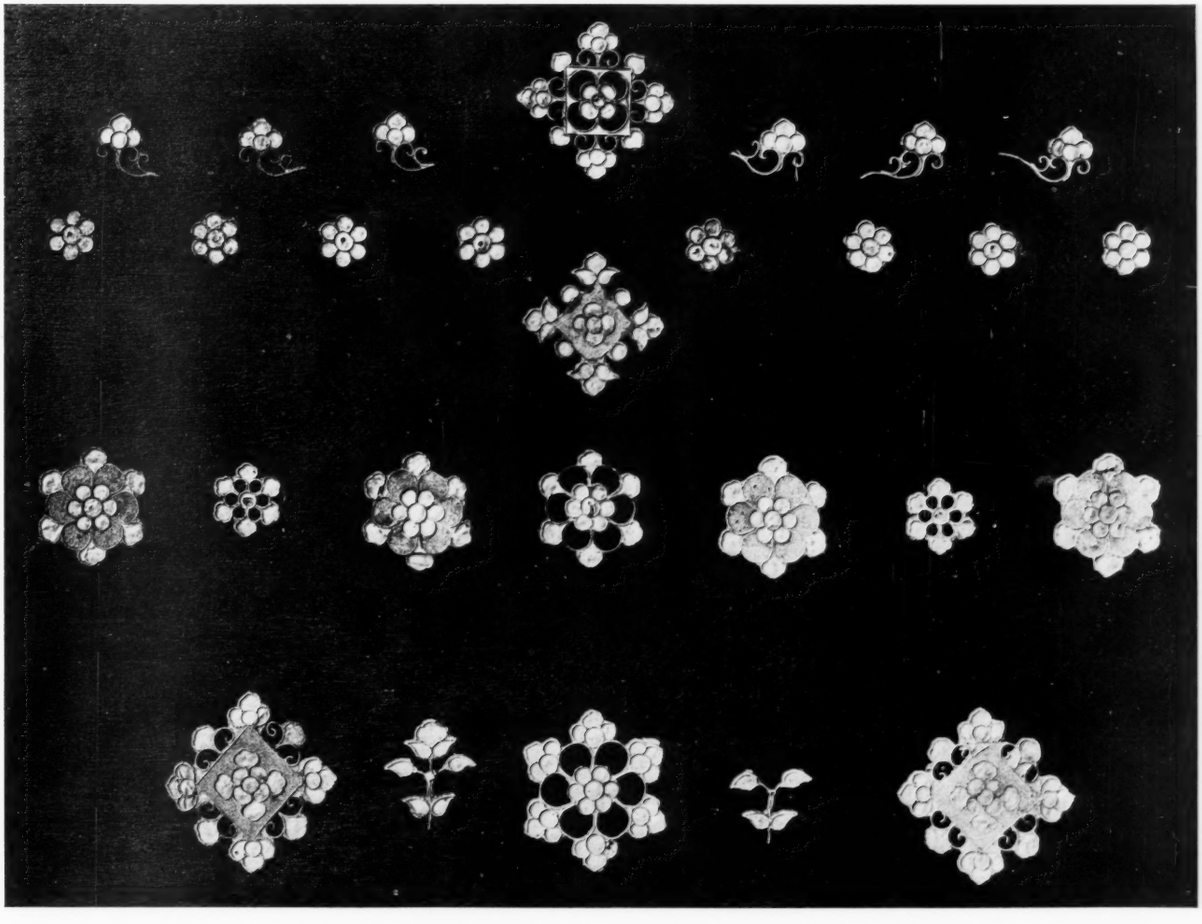
As there are so many colors on the market, I suggest that you write to the firms advertising in Keramic Studio who sell colors asking for samples.

G. B. W.—Will you please inform me where I may obtain fire-screens to be painted?

I doubt if you can purchase fire screens for decorating purposes. Why not plan an original one? Have a carpenter build a frame after your drawing, and cover with painted canvas or heavy batik.

E. L. B.—Am writing you for information regarding copper lustres. I made a smoking set and applied the lustre as usual. When fired it was full of small white spots. I laid lustre and fired again. This time the spots were covered, but it contained dark streaks. I then put on another coat of lustre hoping to correct this trouble, but when fired it became more uneven than before, and the gloss is deadened until in some places you would not know that lustre had been used. Would another hard firing help it, or will I have to remove it with acid and tint or use some other method for background?

It is very hard to explain the fault of unsatisfactory Lustre. I would have to watch you at work and see just how you place the article in kiln for firing, etc. Your brushes must be absolutely clean. Use alcohol in cleaning and fluff the brush until perfectly dry. Your china must also be clean and free from dust. I think the trouble was, you did not apply evenly. Lustre will even a little in firing but only a little. You must be sure that it is free from streaks before firing. White spots after firing are sometimes due to dust collecting on china before firing. Always dry your lustre pieces before firing, and a good rule to follow is to dry them right after painting and by artificial heat. Use a soft silk in handling as finger prints show after the fire. Do not attempt to use lustre until you have read the application of it. There are many articles that have appeared in the Keramic Studio and all manufacturers of lustre will give information as to its application.



CHINESE GOLD AND JEWEL ORNAMENTS—Y'ANG DYNASTY

# BEGINNERS' CORNER

WALTER K. TITZE - - - - - Assistant Editor

AS the violet is our national flower, and grows in almost every part of the U. S., it is our best known flower. I have selected the violet for this month, keeping it simple in design. With these motives one can adapt them to almost any shape.

No. 1 is a simple basket motive using the flowers and stems only and keeping the flower drawing natural lines. No. 2 has a strictly conventional leaf, flower and buds. No. 3 shows the natural growth of flower and stems.

Let us use gold on No. 1. In preparing gold for this design mix enough of liquid gold into the Roman so that it can be applied freely. Use white gold for center flower—green gold for the two in back and Roman gold for the basket, leaves and stems. This design would look well on sugars and creamers or small bowls. A lustre band with small gold lines would help to connect the motives when two or more are used.

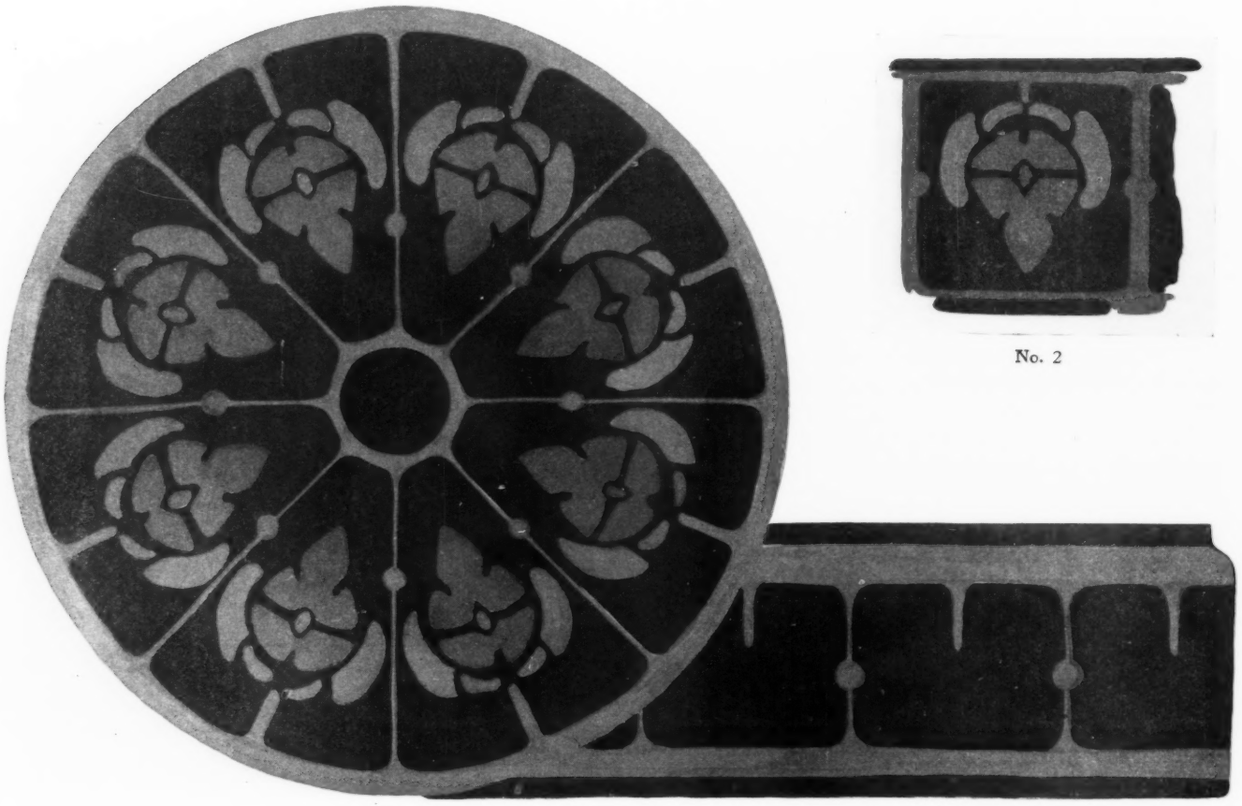
No. 2 would be well carried out in enamels. One treatment would be to keep it all in tones of purple. Darkest parts in Roman gold or Green Bronze gold with the flowers in Lilac. Another treatment in enamels would be all dark parts in Roman gold or green bronze gold with the flowers in two tones of purple.

No. 2 would look well if dusted. Leaf and stems in a warm tone of green and flowers in a soft purple or in tones of yellow.

You will note how pleasing No. 2 applies to a Satsuma covered Bonbon. If you intend to work this up as shown I suggest that you keep it free and easy in handling. Always remember that when one's work is too carefully done, it becomes tiresome. By that I do not mean that one should become careless and not take the required time for the execution. You have noticed many conventional designs applied so carefully that each and every part is repeated exactly as the first motive, and you wonder why you grew tired of it after you have had it at home for a few days. It is because the decorator or teacher still clings to the old-fashioned idea, that all conventional designs must be outlined, and the more perfect it appears, the better the decorator. This is wrong. If the effect as a whole is pleasing, it does not matter if one motive is a trifle different from the first.

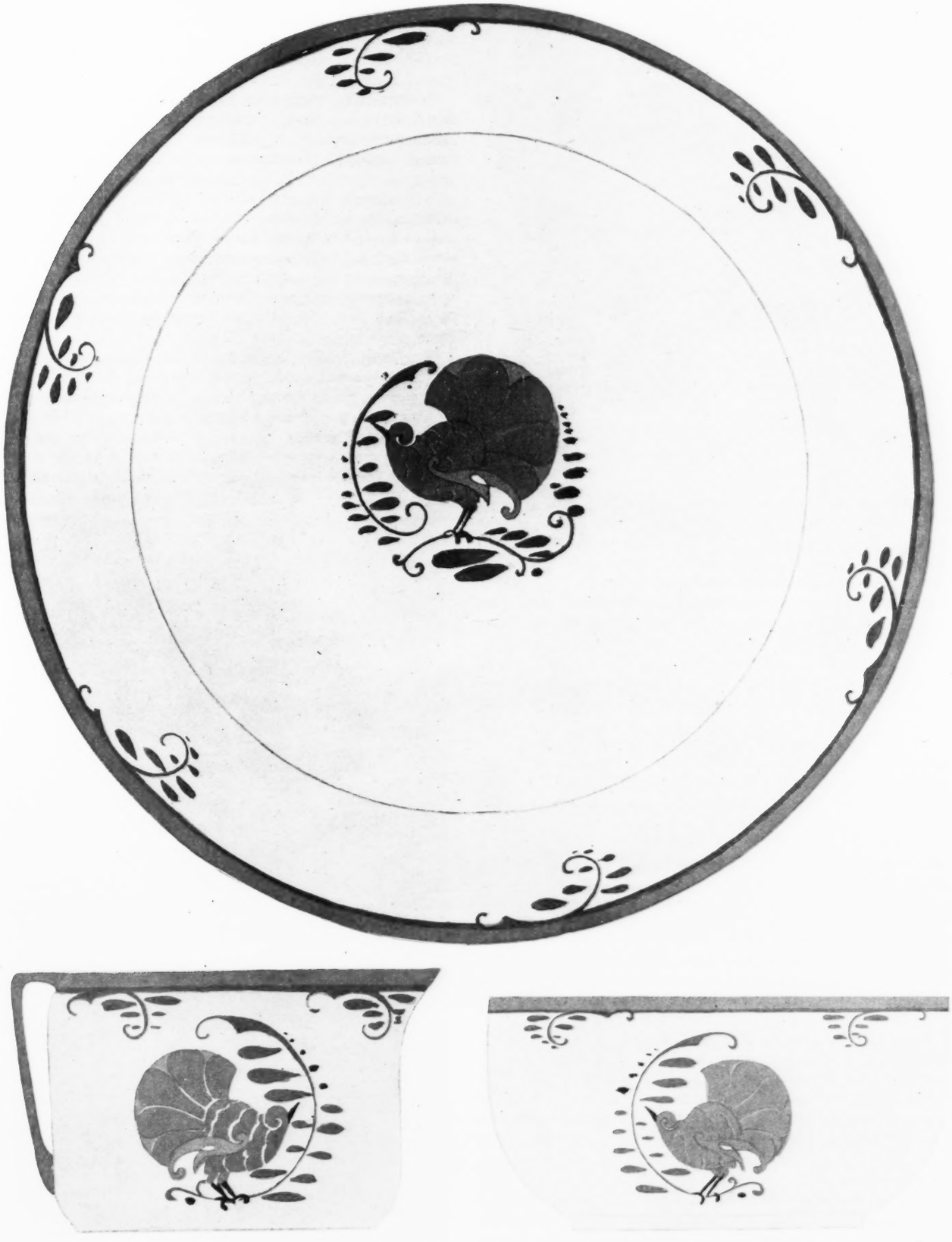
No. 1

No. 3



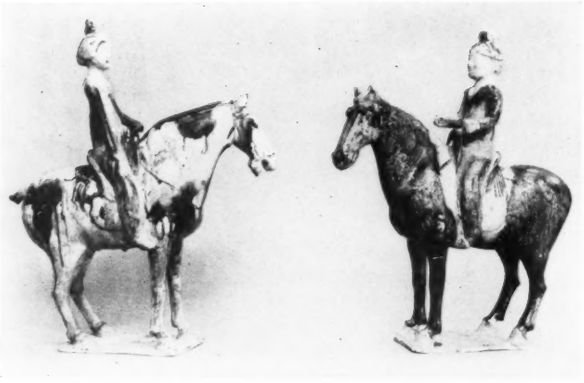


No. 2



PLATE, CREAMER AND BOWL—SUE E. KELLEY

Color Scheme, Enamels—1—Black, Scarlet 3, Orange 3 on Pearl Grey. 2—Amethyst, Cadet Blue Night Blue on Pearl Grey. 3—Bird, Amethyst, Azure. Beak, claws and spots Orange 3. Edge, Amethyst. Leaves and stems, Arabian Blue.



TOMB FIGURES
Made of fine white clay and partly covered by green and yellow glaze
From Shensi Province
Metropolitan Museum of Art

## FINEST ART OBJECTS OF CHINA COME FROM FAMINE PROVINCES

*Jennie Irene Mix*

THERE is a rare collection of Chinese works of art now on exhibition at the Metropolitan Museum, and it strikes one as somewhat ironic that while thousands of people in New York are daily enjoying this exhibition, other thousands are daily dying of starvation in the very region from which the finest portion of the exhibit has come. Dr. S. C. Bosch-Reitz, curator of the Department of Far Eastern Art at the Museum, states that the world owes the major portion of the pleasure derived from Chinese antiques to the five provinces, Shantung, Chihli, Honan, Shensi and Shansi, now the scene of one of the most terrible famines in history.

Chihli, today an area of incredible desolation, was once the home of great masters in the ceramic art. More than a thousand years ago the kilns of South Chihli were producing Ting ware which is now worth more than a king's ransom; for kings are far less in demand these days than is Ting pottery, even a broken fragment of which brings a fabulous price. Quoting from a description of this pottery given by Dr. Bosch-Reitz:

"The plate of the best Ting ware was very fine and tender. Some of the pieces were almost as thin as eggshell. It was resonant, and, while usually opaque, was sometimes translucent. Authenticated specimens of Northern Ting are very rare. The glaze was like a thin coat of cream. The decorations were sometimes lightly incised under the glaze, sometimes printed or pressed on in the mold."

Specimens of genuine Northern Ting may be seen in the Museum, and specimens as well of the other rare potteries made in this same region. Of great beauty is the T'Zu Chou, which was made in Southern Chihli as far back as the T'ang period, 618-906 A. D. In the adjoining province of Honan were other famous kilns, for Honan in past centuries was the leading ceramic center of the world, and from this province came the first pottery ever made. Here was produced the marvelous Sung-Chun ware, and in the Ju-chou district, the Ju. This latter ware is still made, somewhat deteriorated in quality, at Ju-chou, or was until the famine paralyzed industries in Honan.

The artistic ability of those who designed and executed these ceramic masterpieces was a matter of inheritance. Long before the first kiln was fired in Honan or in Chihli, sculptors and painters in these provinces, and in Shantung, Shensi and Shansi as well, had accomplished works of enduring fame.

Of the sculpture, the heads and full length figures of the Bodhisattva are particularly impressive. A beautiful belief was the ancient worship of these saints. Having attained, through exemplary lives, the right of entrance into Nirvana, the Bodhisattva refused to enjoy that heavenly bliss, choosing rather to stay on earth among their fellow men that they might lead them into paths of faith and rectitude. To depict the Bodhisattva was almost as favorite a subject with the Chinese sculptors as was the subject of the Madonna with the Italian painters. The Metropolitan Museum is fortunate in the possession of beautiful examples of these Bodhisattva figures, and most of them carved from stone.

But, long before the sculptors had reached the point where they could produce such works as the Bodhisattva, they were groping for expression through incising designs on stone. Some of these carvings were amplified by inscription, thus greatly increasing the value of the stone, for the deepest reverence has always been paid to the written script by the Chinese, and any relic of stone or bronze bear-

VOTIVE TABLET
Stone Carving from Shantung Province 536 A. D.
Metropolitan Museum of Art

ing such inscriptions has been cherished. The oldest of these have been found in Shantung, Chihli and Honan, for it was in these provinces that the first stone carvings were made. Such a stone at Pao-sh'eng in Shensi province, in the form of a tablet commemorating the completion of a portion of the Great Wall, is the oldest yet discovered.

Among the most revered relics preserved in China are ten stone drums found in the province of Chihli, and now in the Confucian Temple at Pekin. They date back to 827 B. C., and are described as little more than mountain boulders roughly chiselled into shape, and standing about three feet high. In the Metropolitan Museum is a large and most imposing bronze drum of a later period, 206 B. C. — 220 A. D., that is richly decorated and has a number of frogs posed around the edge of the top. This particular drum may have come from Southern China. But it takes on special significance just now as these drums when beat upon were thought to have some magic influence in bringing rain during prolonged drought, and according to some authorities, the frogs were supposed to aid in this miracle.

Drums, in China, have always been looked upon with a good deal of reverence. Sacrificing to a regimental drum before a fight, was a very ancient custom, still occasionally adhered to. As a reward for victories over the Tartars in 623, the Emperor presented the ruler of Ts'a with a metal drum. Just what is the history of the great drum in the Metropolitan Museum will probably never be known, but the mere sight of it arouses the imagination to conceive stirring events in connection with its use.

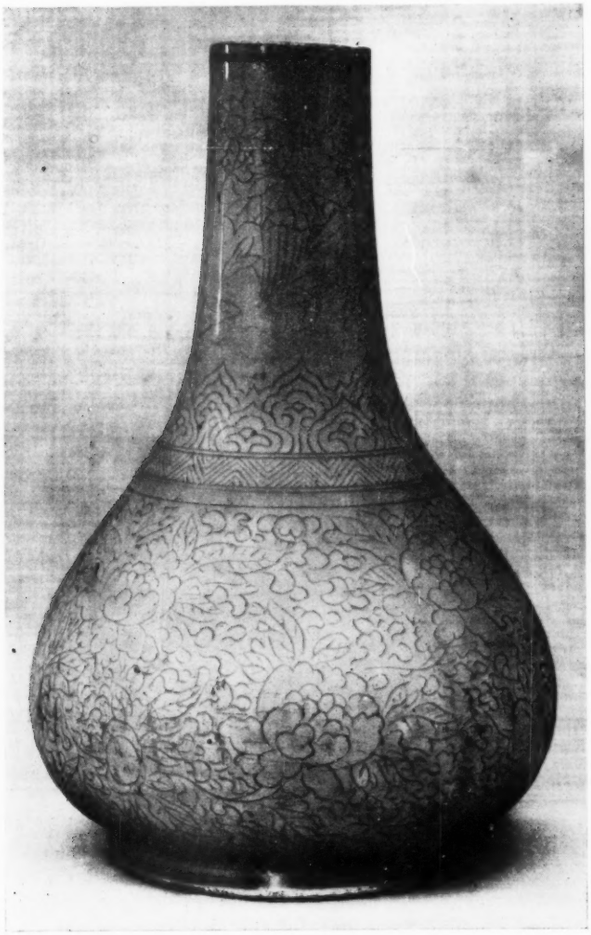
BRONZE WINE VESSEL, 1112 B. C.
Metropolitan Museum of Art

But even more interesting, because of its artistic quality, is the bronze wine vessel standing on a pedestal in the same room, and which dates back to 1112 B. C. This is one of the rarest objects in the entire Chinese collection, and was the gift of J. P. Morgan.

The best examples extant of Chinese intaglio carving and of bas relief have come from Shantung. A stone tablet in the Museum, exquisite in design, and of remarkably fine workmanship, dates back to the early centuries of the Chrsttian era. The tablet was placed on one of the sacred mountains in Northern China to which it was customary to make devout pilgrimages. The three figures are in bas relief and the back of the stone is elaborately incised.

Of about this same period is the stone entrance to a tomb which is one of the most conspicuous features of this exhibit. The tomb originally stood in Northern Honan, but who reposed therein is not known. The entrance is embellished with a finely wrought and beautiful design. In the center of the doorway is placed a fresco which originally was within the entrance. The coloring is as fresh as if it were a recent work. This is the first fresco brought to this country from China.

It was the custom of the Chinese during these early centuries to put images in the graves of their loved ones that they might be served and comforted by them. These images are the first wares decorated by the Chinese in colored enamel. Two such figures, made of fine white clay and partly covered by green and yellow lead glazes, were found in a tomb in the Shensi province. They represent a young man and woman on horseback and are remarkable for their spirited execution, their grace and charm.



TYPICAL EXAMPLE OF POTTERY FROM FAMINE PROVINCE
Metropolitan Museum of Art

A delicately wrought open work stone slab which may have been part of an altar piece; a mural tile of terra cotta; a large funerary stone tablet richly incised; a bronze bowl over 3000 years old and marvelous to contemplate — these are but a few among a large number of similar objects brought to the Museum from the famine provinces.

Pictorial art in these provinces, as elsewhere in China, goes back into the mists of prehistoric times. As it developed into a definite art there came a succession of painters whose works are now well-nigh priceless.

The Northern provinces were the classical home of the art, maintaining the traditions of the academic style, and requiring of the painters the most finished technique. The anthithesis of this school was found in the South where great independence in conception and execution were allowed. The Northern school expressed strength, grandeur, exaltation; the Southern, poetry, dreams, melancholy.

One of the most famous of all the Northern painters, and credited by some with having founded this school, was Li Ssu-hsün, born in the province of Honan. His influence was felt in Japanese art as well as in that of his own country, and his son, Li Chao-tao, even surpassed him in inspiration and style.

In the Museum is a painting called, "A Winter Landscape" which is from the brush of Fan-Hua-yuan, one of the greatest landscapists China has produced. Fan-Hua-yuan was born in Shensi over a thousand years ago. He spent much of his time in the open, wandering over the rugged hills and through the quiet villages, gaining inspiration for his work. And today over the very ground that he trod, wander thousands of men, women and children in a vain search for food.

Another famous painter was Tiao Kuang who painted the picture in the Museum entitled, "The Gathering of the Feathery Tribes Among Sprouting Bamboos." He was a native of Chang-an, Shensi province, and was noted for his exalted idealism. Although he lived in 900 A. D., remnants of his mural decorations may still be seen in temples. He painted until he was some years beyond man's allotted three score and ten.

Although the layman may have some difficulty in learning to appreciate the subtlety of their painting, he will have no difficulty in appreciating the carved ivories and jades and crystals the Chinese have produced. In the Museum collections are specimens brought from many parts of China, for such carving is an art almost universal to these people. Many pieces have come from the Northern provinces, and each one represents months, and some even years, of devoted labor.

Ancient jewelry of fine and intricate workmanship has been found in these Northern provinces, chiefly in excavated tombs. In a wall case in the Museum may be seen a collection of delicately wrought pieces from a tomb that very likely held all that remained to earth of a woman favored above the majority of her day.

Toilet articles of rare workmanship, showing that the Chinese lady of centuries ago was as vain as any modern woman — and, it would seem, as pampered — have come from these Northern cities and villages. Like all the other objects in this collection, they lead one to believe that every artist in China, even before the time of Confucius, followed the precept contained in his philosophy:

"It matters not so much what you learn; but when you once learn a thing you must never give it up until you have mastered it."

Today, millions of people in the provinces from which have come the greatest exhibits in the Chinese department at the Metropolitan, are being destroyed through no fault of their own. This is a calamity that strikes home the more deeply, the more one realizes the indestructible beauty and vitality of the works these provinces have given to the world.

## INDUSTRIAL ART—A PEACE EMERGENCY

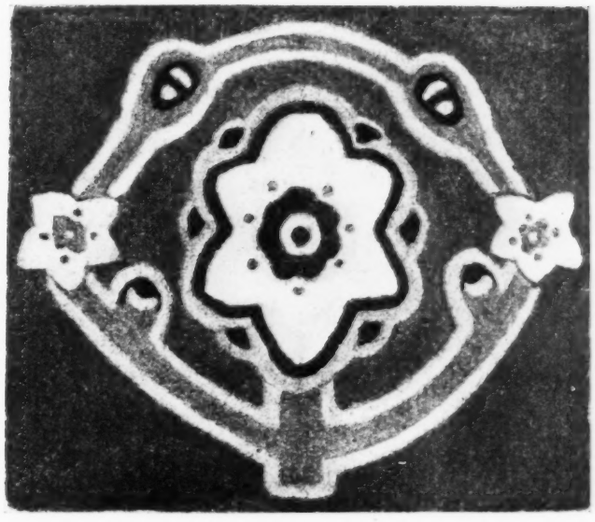
(Continued from Editorial page)

great value must be ignored? Glass cases and guardians are unfortunate necessities, but so are the locks on our doors, safeguards to guarantee the continued value of objects within. It is the duty of all concerned with the industrial arts, but especially of those engaged in their manufacture and sale, to acquaint themselves with and make constant use of every facility which may improve American design, and the museum is bound to remain the foremost of these facilities at the present time. Furthermore, the museum is bound to remain the foremost of these facilities for the reason that without its resources even the schools cannot perform.

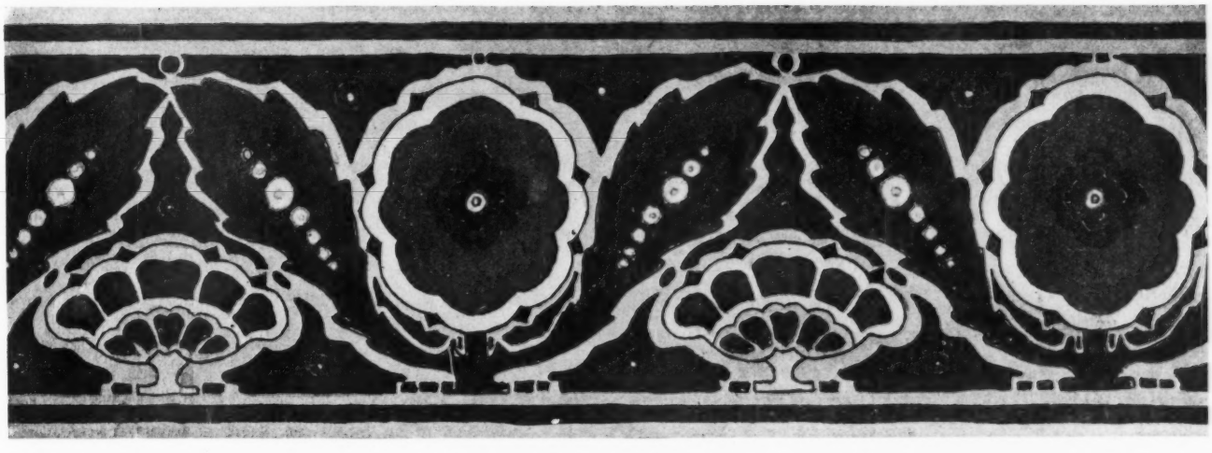
Hitherto manufacturers have rarely seen the value of taste as an asset; they have regarded their factory merely as a business venture, not as a workbench of national taste. They have not realized that every chair or lighting fixture or tile or yard of goods is a factor in the great mosaic of national culture in the industrial arts. The museum stands ready to help them to a better understanding, not as a patron, nor as a big brother, but as a partner in progress. Splendid things have been brought together and made available, lending collections have been prepared, photographs are available, large access may be had to the finest facilities in the way of fundamental inspiration and sympathetic help that ever have been extended to craftsmen and designers and manufacturers. These resources are ready to use, there is no red tape, there is no air of "institutionalism" and awe; there is only one desire to cooperate, to help, for the museum cherishes the highest ideals for the advance of American design. The museum maintains that "good enough" is no slogan for American manufacturers in the industrial arts. The museum maintains that *Made in America* on an object of furniture or furnishings is inadequate unless it also connotes *designed by an American-trained artist.* Above all, the museum has watched the growth of public taste among us, it has seen this taste gradually gain headway and outstrip the design quality of the manufacturer's output, and it has seen many a manufacturer make the discovery that what is easiest to get is not the best.

What will the manufacturer do to assure the progress of America along steady lines of cultural growth? Will he persist in the all-for-business course of quick turnover, or will he bend every effort to achieve the finest design the world has ever seen, because for America only the best is good enough. Like many others whom the course of events has taken aback, the manufacturers had learned that preparedness is the longest word in the dictionary, but it is not too late for him to make a bold effort to profit by the present position of the United States in the industrial arts. A direct aid is offered him in the Metropolitan Museum. An immediate effort can be and surely must be made to establish Americanism in design, to achieve that new craftsmanship which shall form part of the cultural heritage of the United States. There is no time like the present to take stock of facilities to hand.

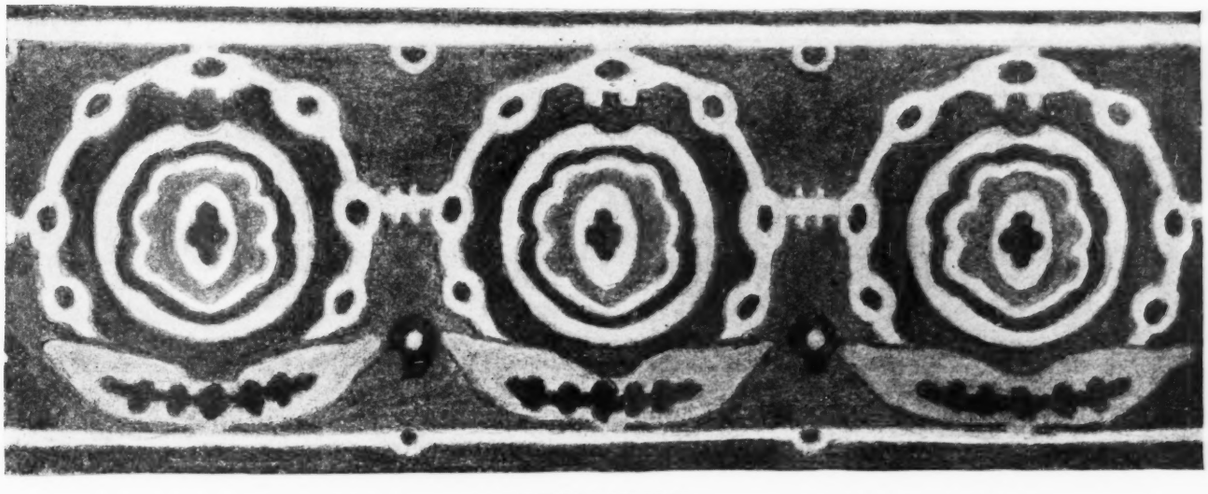
EMMA BUCKMAN



EMMA BUCKMAN



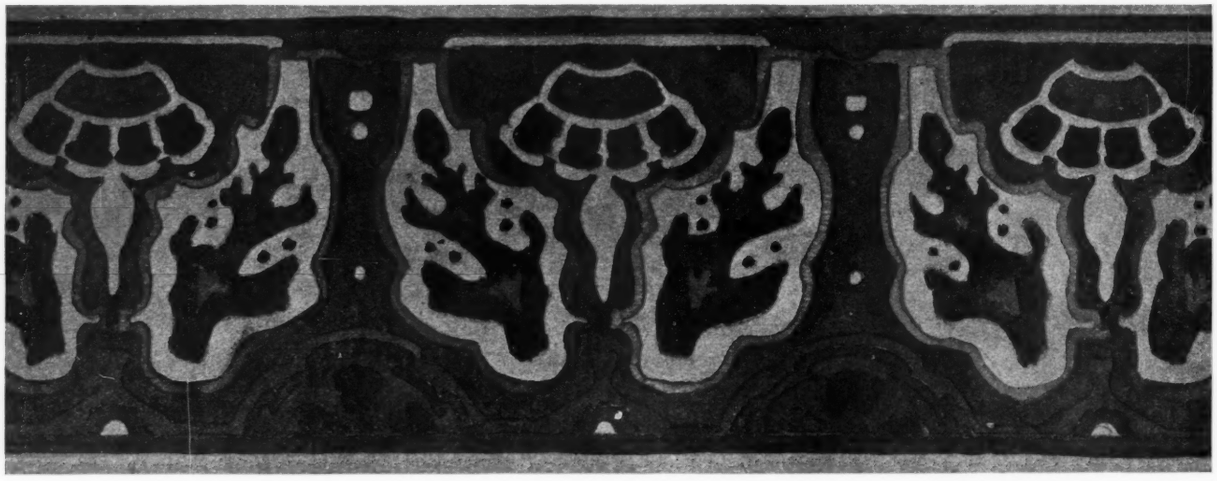
IDA W. STROUD



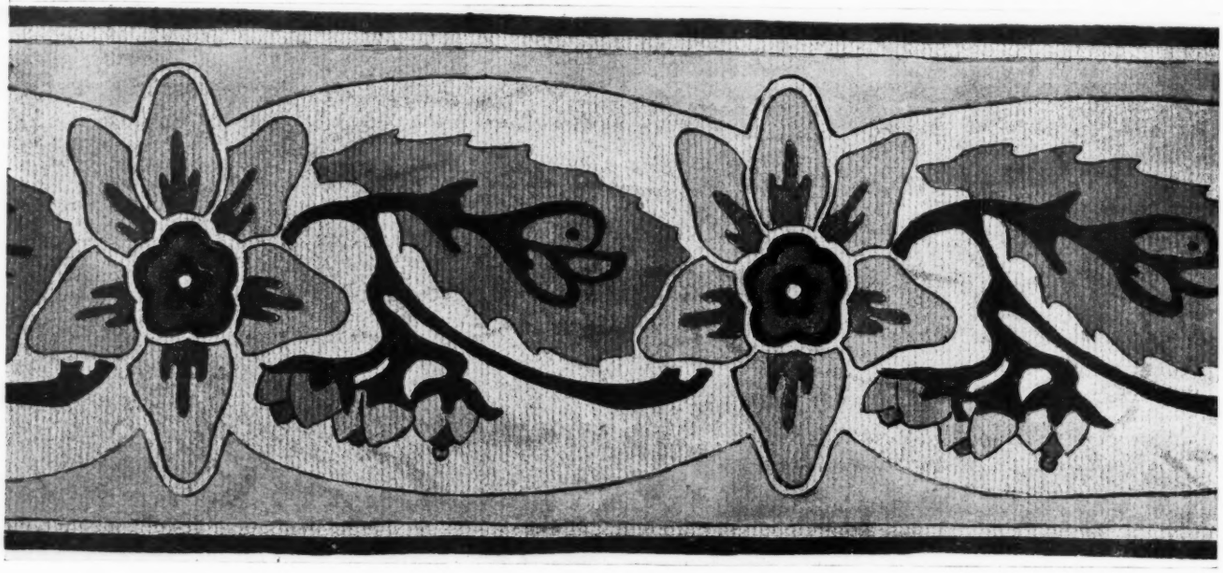
EMMA BUCKMAN

BATIK DESIGNS—FAWCETT SCHOOL, NEWARK, N. J.
MRS. ELLA STROUD, INSTRUCTOR

E. L. MASHER



EDNA KLEIN

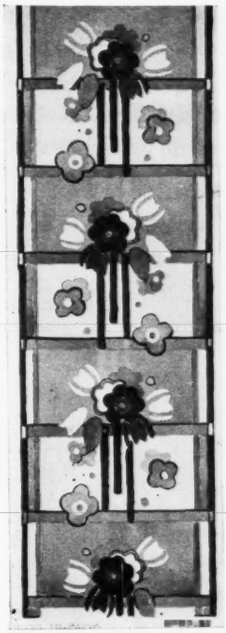


BEATRICE DRABBLE

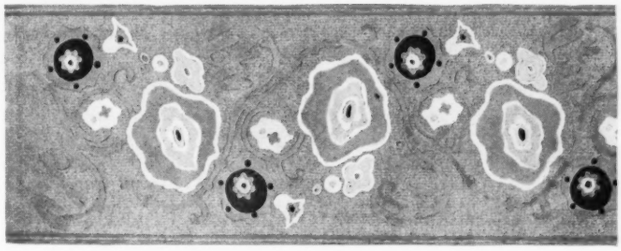
BATIK BORDERS—FAWCETT SCHOOL, NEWARK, N. J.
MRS. ELLA STROUD, INSTRUCTOR

BATIK BORDERS, FAWCETT SCHOOL, NEWARK, N. J.,
MRS. ELLA STROUD, INSTRUCTOR

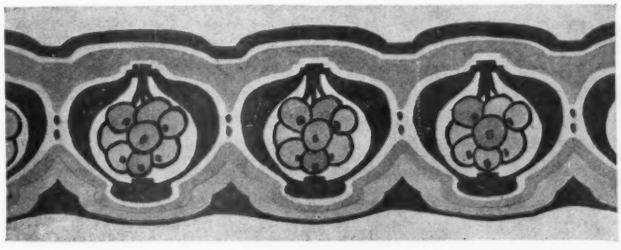
DESIGN FOR RIBBON IN BATIK
ELIZABETH HODGKINS



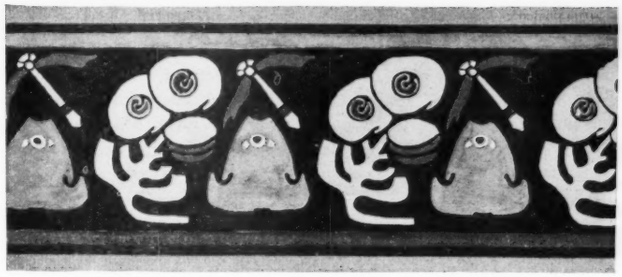
RIBBON IN BATIK
BEATRICE DRABBLE



DESIGN FOR RIBBON IN BATIK

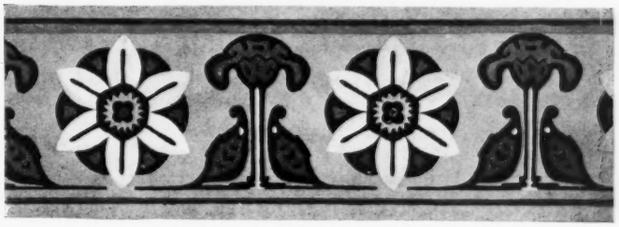


BY A STUDENT



CONSTANCE LITTLE

IRENE MARIE BERRY



REGINE M. WURSCHER

We regret to announce the death of Mrs. Alex Peltier, former president of Oklahoma City Keramic Club, and a prominent teacher of art.

Mr. Albert Heckman will have charge of the instruction of the Newark Society of Keramic Arts for next season. We shall look forward to still more interesting work from that progressive Society. He will also be interested in helping plan a big exhibition for the New York Society of Keramic Arts this fall. This is good news for ceramic workers, as it argues a speedy return toward normalcy in our special craft.

JAPANESE, PROVINCE OF YAMASHERO, 19th CENTURY
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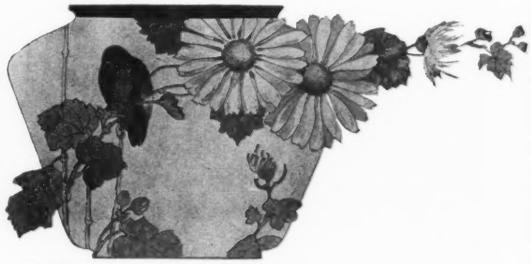

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